

The Bread Loaf Writers' Conference

63rd Annual Session

August 16-28, 1988

Middlebury College



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ADMINISTRATION

Olin C. Robison, President of Middlebury College
Bruce C. Peterson, Academic Vice President, Provost

BREAD LOAF ADMINISTRATION

Robert Pack, Director

Jay Parini, Assistant Director

Stanley Bates, Administrative Consultant

Carol Knauss, Administrative Assistant

Donald E. Axinn, Advisor for Planning

Sydney Landon, Admissions Coordinator

Admissions and Editorial Board: Stanley Bates, David Huddle, Carol Knauss, Sydney Landon, Jay Parini, Gary Margolis, Robert Pack.

The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, and the Bread Loaf School of English in Vermont and at Oxford, England.



HISTORY

The Bread Loaf Writers' Conference convenes annually in mid-August at the Bread Loaf campus of Middlebury College in the Green Mountain National Forest in Ripton, Vermont. The land was acquired in the 19th century by Joseph Battell, a benefactor both of the town and college of Middlebury. Theodore Morrison, Director of the Writers' Conference for most of its first thirty years, describes in his history of the Conference how, in 1865, "Battell made an expedition up through the gorge of the Middlebury River, a sizeable mountain stream rather than a river, to the Village of Ripton. He was so pleased by what he found that he acquired a farmhouse some three miles east of the village center. He eventually enlarged the house by three-story wings and a cupola known as the 'box,' adding other cottages along the road, two of which were especially notable, one with double and the other with triple balconies much enjoyed in good weather by the studious or the contemplative. Many years later, when these balconies threatened to decay, an attempt to remove them aroused a concerned storm of protest among confirmed Bread Loafers. The farmhouse, with its additions, became the sprawling, Victorian Bread Loaf Inn, where Battell played magisterial host to invited friends and paying guests."

Battell purchased more than 30,000 acres of forest and farm land in the mountains, which he willed, in 1915, to Middlebury College. Five years later, as cost-conscious officials were discussing how to dispose of what was becoming a financial and managerial drain, a group of faculty members proposed that Bread Loaf be used to house a graduate school of English and American literature. The proposal was accepted by the trustees and the Bread Loaf School of English held its first, and immediately successful, session in 1920. Now in sight of its 70th anniversary, the School has become an important institution unto itself, with a distinguished roster of faculty and graduates.

The creation of the Writers' Conference was truly a happy convergence of diverse elements. First, the College desired to extend or supplement the six-week school session to keep the inn nearer to capacity until shortly before Labor Day. It would take another generation before "creative writing" would become a major course of study in other educational settings, but the subject had been offered at the School since 1920, and when several notable outsiders offered advice, the College listened. Robert Frost, then living in South Shaftsbury, suggested that it might be at Bread Loaf, rather than in formal colleges, that more literature might be born through special teaching and dialogue. Sentiments similar to this were voiced by Willa Cather, Katherine Lee Bates, Edwin Markham and Louis Untermeyer, all of whom taught at Bread Loaf in 1922. Thus it was probably in 1925, when College President Paul D. Moody asked the young editor John Farrar, of THE BOOKMAN and the house of George H. Doran, what should be done with Bread Loaf's two vacant summer weeks, that the enterprising Farrar replied with a suggestion that not only made eminent sense but had literally "been in the air." With the encouragement of English School Dean Wilfred Davison, Farrar organized a teaching staff and program for the 1926 "Conferences on Creative Writing."

Although the Bread Loaf Writers' Conference (as it came to be known) ran under Farrar's direction only through 1928 when he resigned to co-found the publishing house of Farrar and Rinehart, John Farrar lectured frequently at the Conference into the Thirties. The writers he attracted to Bread Loaf in the first few years—among them Stephen Vincent Benet, Hervey Allen, Untermeyer and Frost—helped establish the reputation of the Conference, the direction of which was inherited for three years by Robert M. Gay of Simmons College.

In 1932 Theodore Morrison of Harvard was named director. The appointment proved a valuable one. In the words of the historian and novelist Bernard DeVoto, Morrison took over Bread Loaf "to make coherent what had been an amusing and sometimes brilliant but haphazard experiment." The young poet and professor, assisted by his wife Kathleen, saw the Conference through the Depression by insisting that officials maintain faith as he assembled a brilliant core teaching staff—including Frost, DeVoto, Untermeyer, Walter Prichard Eaton, John Crowe Ransom, Julia Peterkin, Wallace Stegner, Josephine Johnson, Edith Mirrielees, Fletcher Pratt and A. B. Guthrie, Jr.—and attracted lecturers such as Sinclair Lewis, James T. Farrell, Katherine Ann Porter, Archibald MacLeish, William Carlos Williams and W. H. Auden.

Under Morrison's direction the Conference launched a fellowship program in 1934. It awarded emerging published writers with not only a tuition-free stay at Bread Loaf but also with the recognition of those peers a little further along in their careers. The awards did not necessarily heap fame on every doorstep, nor has the Conference sought to take undue credit as the Schwab's Drugstore of the literary world. But any list of the more recognizable writers appearing at Bread Loaf in their formative years would have to include Howard Fast (1935), John Ciardi, Carson McCullers and Eudora Welty (all 1940), Theodore Roethke (1941), Elizabeth Spencer (1950), May Swenson and Dan Wakefield (1957), Anne Sexton (1959), Joan Didion (1963), Hilma Wolitzer (1974) and Tim O'Brien (1975).

One of these fellows would later figure significantly in the history of the Conference. John Ciardi, appointed to the teaching staff in 1947, succeeded Morrison in 1956. As a popular poet and teacher at Rutgers, as poetry editor both of *Saturday Review* and Twayne Publishers, as a frequent lecturer around the nation, Ciardi's drive as well as his prominence sustained the Conference during the years when competition from younger writing programs began to be felt. The teaching staff during his tenure included John Frederick Nims, Maxine Kumin, Isaac Asimov, Miller Williams, Nelson Algren, Kay Boyle, Shirley Jackson, Ralph Ellison and Harry Crews, with visiting lecturers from Frost to Dudley Fitts, from MacLeish to Mailer to Muskie, Richard Wilbur and Cornelia Otis Skinner. To the existing fellowship program the Conference added the first of a series of scholarships—the first to writers who had published work in periodicals.

As the successor to Theodore Morrison was found among his staff, so was Bread Loaf's fifth director chosen when John Ciardi resigned after 26 conferences (17 at the helm of what he often called "that land-locked cruise"). Robert Pack, who began teaching at Middlebury

in 1964 after joining the Conference staff the previous year, had published five volumes of verse, a critical study of Wallace Stevens, and edited a number of anthologies when he was named director beginning with the 1973 session. Some of the writers who have appeared on the staff in recent years include Howard Nemerov, John Gardner, Stanley Elkin, Hilma Wolitzer, Anthony Hecht, Gail Godwin, John Irving, Geoffrey Wolff, Nancy Willard, Tim O'Brien and Donald Justice.

Under the Pack directorship the Conference has grown in a number of significant ways not thought possible in earlier years. The scholarship program was enhanced thanks to an active endowment. Enrollment now regularly reaches over 230, made possible with an additional tier of published writers—staff associates—within the faculty. Through the purchase of various farmhouses on the Bread Loaf plateau by the College for the use of the English School and Writers' Conference, and with a recent capital improvement program, more facilities have been added with no sacrifice of individual attention and amenities.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block and under his Bread Loaf Inn sign, welcoming guests as they alighted from carriages, and the road up the mountain has been paved, but despite the concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, with its marvelous cornice-bracketed Victorian mansard roof and belvedere, with its long central dining hall, the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, and the stillness of the surrounding forest are all such as they were in 1926 when the Conference began, and continue to help ensure that the most important activity at Bread Loaf—dialogue—may go on, now, as then, free from distraction.

"Many words have gone forth from Bread Loaf into print," recalled Theodore Morrison in his memoirs, "and many of them distinguished words. And many people have felt themselves humanly enlarged and fortified by the experience of the 'mountain.' " To this John Ciardi once added, "No great writer ever became one in isolation. Somewhere and some time, if only at the beginning, he had to experience the excitement and intellectual ferment of a group something like this." Robert Pack, enlarging this theme while addressing a recent session, noted "the commitment to achieve graceful form, to master a craft and thus be worthy of the Muse, always has needed the reinforcement of a tradition that honors serious art and a community that supports the process of learning. Bread Loaf seeks to be such a community, simply by bringing together writers of all ages who are eager to listen to one another, to exchange ideas, and to benefit from the experience of those whose careers have preceded them on the road, one hopes, toward literary immortality."

Historical facts taken from *THE FIRST THIRTY YEARS* by Theodore Morrison and "Bread Loaf at Sixty" by David Haward Bain.

PROGRAM

The purpose of the Conference is to provide an opportunity for sustained dialogue among writers. The conference draws established and prospective writers, as well as teachers of writing. You should think of Bread Loaf not as a place where you write, but one where you talk, with colleagues, about writing, as a craft and as a profession. Through lectures, discussion groups, workshops, panels and readings, the craft of writing prose and poetry is discussed, together with the related topics of editing manuscripts, submission of work to publishers, author/agent/editor relationships and the teaching of writing.

The conference staff consists of professional writers who are also professional teachers. All members of the staff are in residence throughout the twelve-day session. There are fourteen senior staff and fourteen associate staff members. Editors, authors' agents and publishers make short visits during the session, and give lectures and panel discussions; they also are available for informal meetings with Bread Loafers. Recent visitors have included David R. Godine (David R. Godine, Publisher, Inc.), Philip Church (*The Kenyon Review*), James Landis (Editor, Beech Tree Books), Stanley Lindberg (Editor, *The Georgia Review*), Michael Curtis

(Editor, *The Atlantic Monthly Press*), Richard Jackson, (Editor, *The Poetry Miscellany*), and Alice Turner (Fiction Editor, *Playboy Magazine*.)

The program is divided into two parts. During the first week, staff members lecture about writing as a craft and conduct small discussion groups. In the second week, the emphasis shifts from theory to practice, as workshops in poetry, fiction and nonfiction are scheduled to consider manuscripts contributors have brought to Bread Loaf. Each contributor will meet privately, for about one hour, with the staff member who has read his/her manuscript. This individual conference offers a close discussion of a limited amount of material. The reader will try to identify strengths and weaknesses, and will suggest possible improvements. Such improvement is the author's responsibility; what he or she learns, it is hoped, will be helpful in future literary efforts. (The Directors reserve the right to limit the amount of material submitted at the conference for individual criticism.) All lectures, panels, discussion groups and workshops are open to everyone at the conference, as are the readings, which are ongoing throughout the session, and we encourage active participation at all events.

ADMISSION

You may apply for admission either as a contributor or as an auditor.

Contributors

1. If you apply as a contributor, you must send examples of your writing, with your application, in the *genre* in which you wish help. Application for a place as a contributor may be made in one *genre* only. If you are accepted to the conference, you must bring for staff criticism manuscript in the *genre* in which you have applied. You cannot, for example, support your application with fiction samples, and bring to Bread Loaf a poetry manuscript for criticism.

2. Contributors are accepted on the basis of materials sent in support of their applications. Admission will be offered to those who, in the judgement of the Admissions Board, show serious intent and promise in their work. Manuscripts supporting an application should consist of one of the following: approximately 20-40 pages of a novel (with a short synopsis), 8-15 poems, 2-3 short stories, 20-40 pages of nonfiction. We can accept about 200 contributors. Please send your application and supporting manuscript together. Do not send revised materials after your original submission.

3. At Bread Loaf, faculty will use, at their discretion, excerpts from contributors's manuscripts in workshops. Each contributor will have a private conference lasting about an hour with the faculty member to whom his/her manuscript has been assigned. Contributors will be asked after admission for their preferences for a staff reader, and we will try to honor their requests; however, we reserve the right to make manuscript assignments to faculty as we deem most appropriate.

4. At the request of the contributor *before* the conference begins, the Director of the Conference will write to an appropriate department chairperson or dean certifying that work done during the conference is the equivalent of one regular semester course of academic credit. A grade will be given based on material evaluated by a member of the teaching staff.

Contributor fees are \$1,030; this includes room, board and tuition.

Auditors

If you would prefer to come to the conference without bringing a manuscript, you should apply as an auditor. You need not send work to support your application. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; to those involved in editorial work. Coming to Bread Loaf as an auditor is an ideal way to learn about contemporary writing and publishing. We accept about 40 auditors.

With the exception of the private faculty/contributor conferences, all events are open to auditors.

Auditor fees are \$960; this includes tuition, room and board.

APPLICATION

You should send your application (with supporting manuscript if you are applying as a contributor) to the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753. Manuscripts should be clearly typewritten; photocopies are acceptable. They will be returned only if you include a stamped, self-addressed envelope. We will take reasonable care to prevent loss, but we cannot assume responsibility for materials lost in the mail or otherwise. We suggest that you keep a copy of any manuscripts that you send. If you would like us to acknowledge receipt of your application, you should include a stamped, self-addressed post card or send your application by certified mail, return receipt requested.

Applications are accepted for the entire session. We cannot enroll anyone for less than the full twelve days of the conference. No refunds of fees will be made for people who must leave the conference early. We reserve the right to request the withdrawal of a conference member.

We cannot consider applications from persons under eighteen years of age. Restrictions of space make it impossible for us to offer accommodations to guests or families of conference members. Should you wish to have family or friends with you, you must arrange their housing and meals off campus.

FINANCIAL AID

We offer three types of financial aid: fellowships, tuition scholarships and working scholarships. These awards are given to qualified applicants to attend a full session of the Bread Loaf Writers' Conference.

1. We award financial aid as a recognition of published work or literary promise, determined by manuscript sent in support of an application. Financial need has no bearing on our decisions.

2. If you apply for a fellowship, tuition scholarship or working scholarship, we ask that you send with your application a short letter stating that you will accept an award if we offer it to you, barring unforeseen circumstances. Financial aid awards are not transferable to another year if you are unable to attend in the year they are given; you must reapply.

3. An applicant may receive a fellowship, tuition scholarship or working scholarship only once in a given *genre*.

4. You may submit an application for financial aid at any time, but please observe the final deadlines of March 15th (when nominations for fellowship and scholarship candidates are due); April 15th (applications and supporting manuscripts are due); May 15th (applications for working scholarship are due).

5. All financial aid recipients are invited and expected to bring work in progress in the *genre* in which they have been admitted for discussion with the conference staff.

6. All financial aid applications will be read as they are received. We will advise you within about six weeks whether or not you will be a finalist in the fellowship, scholarship or working scholarship competitions; finalists, in turn, will be notified by letter in June of the results of the competitions.

Fellowships

Fellowships pay full tuition, room and board at the conference. They do not include transportation costs or miscellaneous expenses. Candidates must have published within three years prior to their application at least one, but not more than three, original books in the *genre* in which they are applying, with a major house or press.

If you wish to apply for a fellowship, you should have a short letter (one letter only,

please) from a literary agent, a publisher, editor or another writer sent to us, recommending you for consideration in the fellowship competition. The last date we can accept nominations is March 15th. Nominations by telephone will not be accepted. We will acknowledge receipt of the nomination by letter to you, and will send you a fellowship application with that acknowledgement. You should complete the application and return it with supporting materials by April 15th.

The materials you send in support of your application should be one of the following: a copy of your book (your most recent book, if you have published more than one); a galley or uncorrected proof; a typescript, if none of the above are available. You must support your application with original work. Books for which you have served as editor, co-authored books, clinical studies, "how-to" books, will not be considered. We cannot accept books of the picture book variety for very young children, or dramatic works.

Please do not apply for a fellowship unless your book, if it is a first book, will be available for purchase by August 1st. At Bread Loaf, we maintain a small store, where we stock books by staff and fellows. It is to your advantage, and ours, to have your book on hand for Bread Loafers to purchase.

If you are accepted as a fellow, please do not take it upon yourself either to order copies for the store or to bring copies with you. We will place orders directly with your publisher for the copies that we want to have.

Tuition Scholarships

Tuition scholarships pay tuition (\$700) at the Conference, but do not include room and board (\$330), transportation or incidental expenses. Candidates will not have published a first book, but must have had original work published in major periodicals and/or newspapers (e.g., *The Georgia Review*, *Hudson Review*, *The Atlantic Monthly*, *The New Yorker*, *The Los Angeles Times*, *The Washington Post*, *The New York Times*).

Procedures and deadlines for applying for tuition scholarships are the same as those for fellowships. Materials sent in support of an application should include published work (published within the last two years) and may include unpublished work, either completed or in progress. Photocopies of published work are acceptable.

Working Scholarships

Recipients of the working scholarships work in the Bread Loaf Dining Room during the conference, serving meals. Food preparation is not involved; previous experience as a waiter/waitress is not required. Working scholars earn their room and board, and the scholarship provides all but \$100 of the tuition fee (\$600 out of a total of \$700).

Working scholarships are awarded to candidates who have not yet begun to publish their work, but whose writing, in the judgement of the admissions board, shows exceptional promise. Letters of nomination and/or recommendation are not necessary.

ROOM AND BOARD

Bread Loafers are housed in buildings on the mountain campus. All of the buildings are within walking distance of each other, but the campus covers an area of over two miles. We need to know when you apply if you plan to bring a car with you, so that we can arrange accommodations suitably. If you are accepted into this program, we will send you a health form to complete; because the campus is isolated, we need medical information so that in an emergency, we can provide proper care for you.

Rooms will be ready for occupancy on Tuesday, August 16th, 1988. WE CANNOT, FOR ANY REASON, ACCOMMODATE ANYONE AT BREAD LOAF PRIOR TO AUGUST 16th.

In all likelihood, you will have a roommate. Most of the rooms at Bread Loaf are

doubles; none have a private bath. We make every effort to insure that roommates will be compatible, and, in fact, some lifelong friendships have developed between Bread Loaf roommates. Since you spend relatively little time in your room, we hope, and since the conference lasts only twelve days, having a roommate should not be an undue hardship.

Meals are served in the dining room of the Bread Loaf Inn and are supervised by the Middlebury College Dining Service. We cannot make provisions for people requiring special diets. Bread Loafers who are staying off-campus should not expect to have meals in the dining room because it can only accommodate the number of people in residence. A snack bar in the conference lounge provides light meals.

Room and board is included in the comprehensive fee. We cannot make reductions for any meals not eaten at Bread Loaf. The first meal will be lunch on Tuesday, August 16th; the last meal will be breakfast on Sunday, August 28th. Rooms must be vacated by noon on August 28th.

If you wish to arrange your own housing and meals off campus, you should so indicate when you apply. We will make available to admitted Bread Loafers a directory of housing in the area which can be rented for the duration of the conference. Rental arrangements are your responsibility.

EXTRACURRICULAR

At Bread Loaf the tennis and volleyball courts are rarely empty, and you will find a variety of activities in addition to the formal program of the conference. Swimming in the mountain streams is bracing; there is excellent fishing. The Long Trail offers 245 miles of hiking pleasure in the Green Mountains. In nearby Middlebury Village and its environs you can find country auctions, a state craft center, riding and golf facilities and a fine museum.

DATES AND FEES

The Conference will begin on Tuesday, August 16th, and will end on Sunday, August 28th.

Tuition for contributors, \$700
Tuition for auditors, \$630
Room and board, \$330
Total fees for contributors, \$1,030
Total fees for auditors, \$960

At the time of admission, we require a non-refundable deposit of \$50 (fellowship recipients excepted) which will be credited toward your tuition fees. The deposit is payable within two weeks after an applicant receives notification of acceptance. Billing for the balance will begin in May and be ongoing thereafter; bills will be payable in full on receipt.

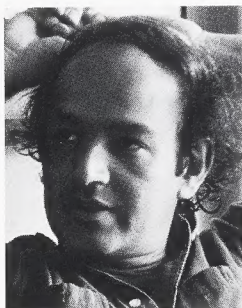
CORRESPONDENCE

Correspondence concerning admission, fees, travel arrangements, etc., should be addressed to Mrs. Carol Knauss, the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753. The office telephone is 802-388-3711, extension 5286. This number is good until the conference begins; during the conference, the phone number is 802-388-7945.

TEACHING STAFF



RUSSELL BANKS is the author of nine books of fiction, including *Continental Drift*, *Success Stories*, *The Book of Jamaica* and *Hamilton Stark*. He has received Guggenheim, NEA and Merrill Fellowships, O. Henry and Best American Short Story prizes, an American Academy and Institute of Arts and Letters Award, and a John Dos Passos Award. He teaches in the Creative Writing Program at Princeton, and has also taught at Columbia, NYU, Sarah Lawrence, the University of Alabama and the University of New Hampshire.



NICHOLAS DELBANCO has published ten novels, including the Sherbrookes trilogy: *Possession*, *Sherbrookes* and *Stillness*. He is the author of a collection of short stories, *About My Table*, and two works of nonfiction, *Group Portrait: Conrad, Crane, Ford, James and Wells* and, most recently, *The Beaux Arts Trio*. He directs the M.F.A. in Writing Program at the University of Michigan, Ann Arbor; he has taught at Columbia and Iowa Universities and at Bennington, Skidmore, Trinity and Williams Colleges. Among his awards are the National Endowment for the Arts Creative Writing Fellowship and the Guggenheim Fellowship. He served as editor for a compilation of two novels by the late John Gardner. His next book, *Running in Place: Scenes from the South of France*, will appear in the fall of 1988.



DONALD JUSTICE is the author of *The Summer Anniversaries*, *Night Light*, *Departures* and *Selected Poems*. He has been a Guggenheim Fellow, and in 1980 he received the Pulitzer Prize for Poetry. Mr. Justice has taught at the University of Iowa, Princeton University, The University of Virginia, Syracuse University, and is now at the University of Florida. *Platonic Scripts*, a book of criticism, was published in 1984; his most recent book, *The Sunset Maker*, containing poems, stories and a memoir, was published in 1987.



PHILIP LEVINE has published thirteen books of poetry, including *Sweet Will*, *7 Years From Somewhere* and *Ashes*. Three of his books have been nominated for the National Book Circle Critics Award; two of them, *7 Years From Somewhere* and *Ashes*, received the award. *The Names of the Lost* received the Lenore Marshall award as the best American book of poems in 1976. Mr. Levine has taught in Fresno, California, and at Tufts University. In 1987 Mr. Levine won the Ruth Lilly Award, given by the Modern Poetry Association and the American Council for the Arts. His most recent collection of poetry, *A Walk With Tom Jefferson*, will be published in April, 1988.



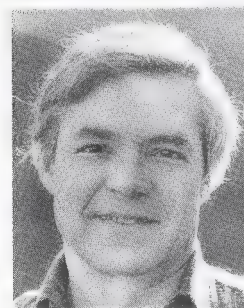
PAUL MARIANI, poet, biographer and critic, is the author of *Timing Devices*, *Crossing Cocytus* and *Prime Mover* (poetry); *William Carlos Williams: A New World Naked*, a biography nominated for an American Book Award in 1982, book-length commentaries on both Hopkins and Williams, and *A Usable Past: Essays on Modern and Contemporary Poetry*. He has received fellowships from the National Endowment for the Arts and the National Endowment for the Humanities. Currently he is writing a biography of John Berryman.



WILLIAM MATTHEWS is the author of six books of poetry, most recently, *A Happy Childhood*. He has been awarded fellowships by the Ingram Merrill Foundation, the Guggenheim Foundation, and (twice) the National Endowment for the Arts. He has taught at numerous colleges and universities, most recently at Brooklyn College, Columbia University, and, as Professor of English, at City College of New York.



TIM O'BRIEN is the author of *The Nuclear Age*, *Going After Cacciato*, *Northern Lights* and *If I Die in a Combat Zone*. His stories have appeared in *Esquire*, *The Atlantic*, *Shenandoah*, *Ploughshares*, *Redbook*, *Best American Short Stories* and *The O. Henry Prize Stories*. He has been awarded fellowships by the Guggenheim Foundation, the National Endowment for the Arts and the Massachusetts Arts and Humanities Foundation. In 1979 he received the National Book Award in Fiction for his novel, *Going After Cacciato*.



ROBERT PACK, poet and Director of the Conference, teaches at Middlebury College. A former Fulbright Fellow, recipient of National Institute of Arts and Letters and Borestone Mountain Poetry Awards, his books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Nothing but Light*, *Home from the Cemetery*, *Keeping Watch*, and *Waking to My Name: New and Selected Poems*. He has published three books of poetry for children and a critical study of the poetry of Wallace Stevens. *Faces in a Single Tree: A Cycle of Monologues* was published in 1984, and *Affirming Limits*, a collection of essays, appeared in 1985. His new sequence of poems: *Clayfeld Rejoices*, *Clayfeld Laments*, was published last fall.



LINDA PASTAN has published five books of poetry: *A Perfect Circle of Sun*, *Aspects of Eve*, *The Five Stages of Grief*, *Waiting for My Life*, *PM/AM: New and Selected Poems*, and *A Fraction of Darkness*, which won the Maurice English Award. She is also the author of three chapbooks: *Setting the Table*, *On the Way to the Zoo*, and *Even as We Sleep*. Her poems and reviews have appeared in *The New Yorker*, *The Atlantic Monthly*, *The New Republic*, *MS.*, *American Poetry Review* and *Antaeus*. She has received grants from the NEA and from the Maryland Arts Council, and she won the Poetry Society of America's di Castagnola Award. *PM/AM* was nominated for an American Book Award. Her most recent collection, *The Imperfect Paradise*, will be published in 1988.



RON POWERS is a novelist, nonfiction writer and a media critic. In 1973 he received the Pulitzer Prize for criticism, and in 1985 he won an Emmy for his commentaries on the CBS News Show, *Sunday Morning*. Powers is a columnist and contributing editor of *GQ Magazine*. He has written for a number of newspapers and magazines, and has published four books: *Face Value* and *Toot-Toot-Tootsie*, *Good-Bye* (novels) and *The Newscasters* and *Super Tube* (nonfiction). His most recent work, *White Town Drowning*, a nonfiction account of myth and commerce in Hannibal, Missouri, where Powers grew up, was published in 1986.



FRANCINE PROSE is the author of seven novels, including *Household Saints* and *Bigfoot Dreams*. Her work has appeared in *The New Yorker*, *The Atlantic*, *Antaeus*, *Mademoiselle*, and other magazines. The recipient of numerous grants and awards, she has taught at Harvard, Sarah Lawrence, The University of Arizona, The University of Utah, and Warren Wilson College. A story collection, *Women and Children First*, is forthcoming.



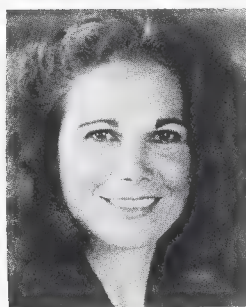
LYNNE SHARON SCHWARTZ has written three novels: *Rough Strife*, *Balancing Acts* and *Disturbances in the Field*; a collection of stories, *Acquainted With the Night*, and a non-fiction book of reporting and personal memoir, *We Are Talking About Homes*. Her stories have appeared in numerous literary magazines and in *The Pushcart Prize*, *The Best American Short Stories* and the *O. Henry Prize Stories*. She has written reviews for many major newspapers and magazines, has taught fiction writing at the University of Iowa, Boston University and Columbia University. She has received Guggenheim and NEA Fellowships. Her most recent work, *The Melting Pot and Other Subversive Stories*, appeared in 1987.



NANCY WILLARD's books include: *Things Invisible to See* (novel); *Angel in the Parlor* (short stories and Bread Loaf lectures); *Testimony of the Invisible Man* (criticism); *Household Tales of Moon and Water*, *19 Masks for the Naked Poet* and *Carpenter of the Sun* (poetry); and *A Visit to William Blake's Inn*; *Poems for Innocent and Experienced Travelers* which won the 1982 Newbery Award for the most distinguished contribution to children's literature. Her other books for children include *The Nightgown of the Sullen Moon*, *Night Story* and the Anatole Trilogy; *Sailing to Cythera*, *The Island of the Grass King*, and *Uncle Terrible*. Her most recent books are *Firebrat* and *The Mountain of Quilt*.



HILMA WOLITZER, novelist, is the author of *Ending*, *In The Flesh*, *Hearts*, *In the Palomar Arms*, and three novels for young readers. Her short stories and reviews have appeared in *Saturday Evening Post*, *New American Review*, *Esquire*, *MS.*, *Ploughshares* and *The Washington Post*. She has taught at Columbia University and at the University of Iowa. She is a recipient of Guggenheim and NEA Fellowships, and she was the William Rancey Fellow at the Bread Loaf Writers' Conference in 1974. In 1982 she received an award in Literature from the American Academy and Institute of Arts and Letters. Her new novel, *Silver*, will be published in 1988.



ASSOCIATE STAFF

JULIA ALVAREZ is a poet and fiction writer. She has served as Kentucky's poet in the schools; she has taught at California State College, Philips Andover Academy and the University of Vermont. In 1984-85 Ms. Alvarez was the Jenny McKean Moore Writing Fellow at George Washington University. Her poetry and short fiction have been published in *American Poetry Review*, *Poetry Magazine*, *Revista* and *Chicano-Reguena*. She has published two collections of poetry, *Homecoming* and *The Housekeeping Book*, and she has received an NEA grant and a General Electric Younger Writers Award. Currently she teaches at the University of Illinois.



DAVID HAWARD BAIN is the author of *Sitting in Darkness*; *Americans in the Philippines* and *Aftershocks*. He has published work in *The New York Times*, *The Philadelphia Inquirer*, *American Heritage* and *Esquire*. He has received a Robert F. Kennedy Memorial Book Award and grants from the Rinehart and Lebensburger Foundations, and a New York State Council on the Arts/PEN Fund award. He was a Bread Loaf Fellow in 1980 and has been a Staff Associate since 1981.



CAROL FROST's books include *The Salt Lesson*; *Liar's Dice*, which won sole honorable mention for the Elliston Award; *The Fearful Child* and *Day of the Body*, published in 1987. She has held fellowships from the Bread Loaf Writers' Conference, Yaddo and the National Endowment for the Arts. Her poems have appeared in *Poetry Northwest*, *Kenyon Review*, *Antaeus*, *Prairie Schooner* and *APR*, and a story of hers has aired on National Public Radio *Playhouse* as a part of the PEN Syndicated Fiction Project. She teaches at Hartwick College.



THOMAS GAVIN is the author of two novels, *Kingkill* and *The Last Film of Emile Vico*. He has received grants from the Andrew W. Mellon Foundation and the National Endowment for the Arts as well as the William Raney Fellowship in Prose at the Bread Loaf Writers' Conference. Mr. Gavin teaches at the University of Rochester.



RICHARD HAWLEY, Director of the University School in Chagrin Falls, Ohio, is a poet, essayist and fiction writer. He has published poetry in *America*, *Commonweal*, and in two anthologies; his essays and articles have appeared in *American Film*, *Anglican Theological Review*, *Phi Delta Kappan* and *The Atlantic Monthly*. Since 1982 he has regularly written book reviews for the *Cleveland Plain Dealer*. Mr. Hawley has published a collection of poems, *With Love to My Survivors*; a non-fiction work, *Seeing Things: A Chronicle of Surprises*, and a novel, *Headmaster's Papers*. A second novel, *Shining Still*, is forthcoming.



ANN HOOD is the author of two novels, *Somewhere Off the Coast of Maine* and *Waiting to Vanish*, which will be published in July, 1988. Her short fiction has appeared in *McCalls* and *Redbook* and her essays have appeared in the *Washington Post* and *Mademoiselle*. She was a Bread Loaf Fellow in 1987.



DAVID HUDDLE's third book of prose, *The High Spirits: Stories of Men and Women*, and his second book of poetry, *Stopping by Home*, are being published in 1988. His work has appeared in *Esquire*, *Harper's*, *The New York Times Magazine*, *Grand Street*, and *Virginia Quarterly Review*. He has held fellowships from the Bread Loaf Writers' Conference, Yaddo, the Virginia Center for the Creative Arts, and the National Endowment for the Arts. He is a faculty member of the Bread Loaf School of English and a professor of English at the University of Vermont.



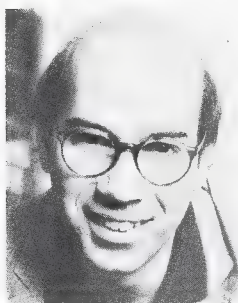
RICHARD JACKSON is the author of four books including *Part of the Story* (poems) and *Worlds Apart* (poems), *Dismantling Time* (criticism) and *Acts of Mind* (interviews), all from Alabama. He teaches at UT-Chattanooga where he has won several teaching awards and edits *The Poetry Miscellany*. He has won awards for his writing from the NEA, NEH, and was a Fulbright exchange poet to Yugoslavia in 1986 and 1987. He has been anthologized in the *Pushcart Anthology* and *Keener Sounds: Selections from the Georgia Review*, and others.



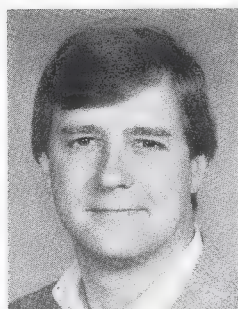
MARK JARMAN teaches at Vanderbilt University. He is the author of three collections of poetry: *North Sea*, *The Rote Walker* and *Far and Away*. He is co-editor of *The Reaper* and co-publisher of the Story Line Press. He has received two NEA grants in poetry; his poems have appeared in *Crazyhorse*, *The Hudson Review*, *The Missouri Review*, *The New Yorker* and *Poetry*.



JOYCE JOHNSON is the author of *Minor Characters*, which won the National Book Critics Circle award in 1983 for Biography/Autobiography. She is also the author of two novels, *Come and Join the Dance* and *Bad Connections*. Her short fiction has been published in *Fiction, MS.*, *The New Yorker* and *Harper's*, and she is co-winner for 1987 (with Louise Erdrich) of First Prize in the O. Henry Awards. Until recently she was senior editor at the Atlantic Monthly Press; she is now a contributing editor at *Vanity Fair*. She has taught for the last five years in the Graduate Writing Program at Columbia University.



JAY PARINI is a poet and novelist. His books include three volumes of poetry, (*Singing in Time*, *Anthracite Country*, *Town Life*), two novels, (*The Love Run*, *The Patch Boys*) and a critical study of Theodore Roethke. He teaches at Middlebury College, where he directs the writing program.



WYATT PRUNTY is the author of *Domestic of the Outer Banks*, *The Times Between* and *What Women Know*, *What Men Believe*, all collections of poetry. He has contributed poems, essays and reviews to *The New Yorker*, *The New Republic*, *The Sewanee Review*, *The Southern Review* and *Parnassus*. He teaches at Virginia Polytechnic Institute and State University, and he has taught at Washington and Lee and Louisiana State University.



BOB REISS is the author of *Saltmaker*, to be published in 1988. His other novels are *Divine Assassin*, *The Casco Deception* and *Summer Fires*. He has been a book reviewer for *National Public Radio* and he regularly writes articles for magazines, including *The Washington Post Magazine*, *Smithsonian*, *Parade* and *GQ*. He was a Bread Loaf Fellow in 1980 and a Staff Associate in 1983, 1984 and 1986.



SHARON SHEEHE STARK is the author of *The Dealer's Yard And Other Stories* and a novel, *A Wrestling Season*. She was awarded both Pennsylvania and National Endowment for the Arts fellowships for 1986. Her stories have appeared in *Antioch Review*, *Missouri Review*, *Prairie Schooner* and *The Atlantic*. Her work has been included in *Best American Short Stories* of both 1983 and 1985.



ADMINISTRATIVE STAFF

STANLEY BATES is Administrative Consultant of the Conference and a Professor of Philosophy at Middlebury College. He has taught previously at Harvard and the University of Chicago, and has served as Middlebury's Dean of Arts and Humanities. His articles and reviews on ethics, aesthetics and the philosophy of law have appeared in the *Journal of Philosophy*, *Ethics*, *The Philosophical Quarterly* and *Philosophy and Literature*.

CAROL KNAUSS has been Secretary and Administrative Assistant for the Conference since 1975.

ENDOWMENT

The Bread Loaf Writers' Conference Endowment Fund, established by friends of Bread Loaf, has made possible the award of Fellowships and Scholarships. The following awards have been either provided by the Fund, or supported annually.

THE ROBERT FROST FELLOWSHIP IN POETRY has been endowed by CBS Educational Publishing, which incorporates Holt, Rinehart and Winston, the original publishers of Mr. Frost's poetry.

THE ALAN COLLINS FELLOWSHIPS have been established by Catherine Collins in memory of her husband, Alan Collins, former president of Curtis Brown, Ltd., and have been further endowed by Curtis Brown, Ltd.

THE WILLIAM SLOANE FELLOWSHIP IN PROSE is a memorial to William Sloane, who served the Conference as a staff member for twenty-seven consecutive years.

THE MARY LOUISE KENNEDY—WEEKLY READER CHILDREN'S BOOK CLUB FELLOWSHIP IN WRITING FOR CHILDREN is made possible by the generosity of the Weekly Reader Children's Book Club, Wesleyan University and the family of Mary Louise Kennedy.

THE JOHN ATHERTON FELLOWSHIPS are awarded annually in memory of John Atherton, artist and writer; they have been endowed by Maxine Atherton.

THE MARGARET T. BRIDGMAN FELLOWSHIPS AND SCHOLARSHIPS are given annually to writers of prose or poetry. These awards were established as a memorial to Peggy Bridgman by her husband and many friends.

THE SHANE STEVENS FELLOWSHIP IN FICTION has been endowed by Shane Stevens and is awarded to a writer of fiction who has had a first book published within the preceding year.

THE SHANE STEVENS FELLOWSHIP IN THE NOVEL has been endowed by Shane Stevens and is awarded to a writer who has published a first novel in the preceding year.

THE JANE TINKHAM BROUGHTON FELLOWSHIP IN WRITING FOR CHILDREN is made possible by William T. Broughton, who endowed this fellowship as a memorial to his mother.

THE NATIONAL ARTS CLUBS SCHOLARSHIPS are given to writers from the New York City area; they are awarded in prose or poetry, and are supported annually by the National Arts Club.

THE DAVID R. SOKOLOV SCHOLARSHIP IN FICTION is awarded annually to a writer who has demonstrated talent and potential.

THE B. FRANK VOGEL SCHOLARSHIP IN NONFICTION has been established as a lasting honor for the work of Dr. Vogel.

THE STANLEY P. YOUNG FELLOWSHIP IN POETRY is a memorial to Stanley Young, and a recognition of his plays, poetry and teaching.

THE MERALMIKJEN FELLOWSHIP IN POETRY is awarded annually to a published poet.

THE JOHN GARDNER FELLOWSHIP IN FICTION has been established by friends and students of John Gardner, who was a member of the Bread Loaf staff for several years.

THE LAUREN HUSTED SCHOLARSHIP, established as a memorial to her by the parents and friends of Lauren Husted, and by the Colorado Authors' League. It is awarded to a resident of Colorado, who applies to the Bread Loaf Writers' Conference and who meets the criteria established by the Conference for scholarship recipients.

THE BERNARD DeVOTO FELLOWSHIP IN PROSE is supported by a fund in the Conference Endowment; it is awarded in memory of Bernard DeVoto, long a member of the Conference staff.

THE WILLIAM RANEY FELLOWSHIP IN PROSE is made possible through the generosity of many friends and colleagues, and acknowledges Mr. Raney's service to Bread Loaf.

THE FLETCHER PRATT FELLOWSHIP IN PROSE is endowed by friends of Fletcher Pratt, in recognition of his many years of teaching at Bread Loaf.

THE BERNARD J. O'KEEFE SCHOLARSHIP has been endowed with a generous gift by Mr. O'Keefe. It is awarded annually to a writer of fiction or nonfiction who has published work in either *genre* in national periodicals and/or newspapers.



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